

NAXOS

**WAGNER**

3 CDs

## Die Walküre

**Gambill • Jun • Rootering • Denoke • Behle • Vaughn  
Staatsoper Stuttgart • Staatsorchester Stuttgart  
Lothar Zagrosek**



**Staatsoper Stuttgart**

**Die Walküre**  
(The Valkyrie)  
The First Day  
of  
**Der Ring des Nibelungen**  
(The Ring of the Nibelung)  
by  
**Richard Wagner**  
(1813-1883)

Siegmond ..... Robert Gambill  
Hunding ..... Attila Jun  
Wotan ..... Jan-Hendrik Rootering  
Sieglinde ..... Angela Denoke  
Brünnhilde ..... Renate Behle  
Fricka ..... Tichina Vaughn  
Gerhilde ..... Eva-Maria Westbroek  
Ortlinde ..... Wiebke Götjes  
Waltraute ..... Stella Kleindienst  
Schwertleite ..... Helene Ranada  
Helmwige ..... Magdalena Schäfer  
Siegfrune ..... Nidia Palacios  
Grimgerde ..... Maria Theresa Ullrich  
Roßweiße ..... Margit Diefenthal

**Staatsoper Stuttgart • Staatsorchester Stuttgart**  
**Lothar Zagrosek**

<b>CD 1</b>	<b>67:37</b>	<b>13</b> <i>War Wälse dein Vater, und bist du ein Wälsung?</i> (Sieglinde, Siegmund)	1:54
<b>Act I</b>			
<b>1</b> <b>Vorspiel (Prelude)</b>	3:45	<b>14</b> <i>Siegmond den Wälsung siehst du, Weib!</i> (Siegmond, Sieglinde)	2:53
<b>Scene 1</b>			
<b>2</b> <i>Wes Herd dies auch sei</i> (Siegmond, Sieglinde)	8:51	<b>CD 2</b>	<b>79:04</b>
<b>3</b> <i>Einen Unseligen labtest du</i> (Siegmond, Sieglinde)	3:27	<b>Act II</b>	
<b>Scene 2</b>		<b>1</b> <b>Vorspiel (Prelude). Scene 1</b> <i>Nun zäume dein Roß</i> (Wotan)	2:37
<b>4</b> <i>Müd am Herd fand ich den Mann</i> (Sieglinde, Hunding, Siegmund)	5:14	<b>2</b> <i>Hojotoho! Hojotoho!</i> (Brünnhilde)	2:16
<b>5</b> <i>Friedmund darf ich nicht heißen</i> (Siegmond, Hunding)	6:11	<b>3</b> <i>Der alte Stürm, die alte Müh'!</i> (Wotan, Fricka)	4:31
<b>6</b> <i>Die so leidig Los dir beschied</i> (Hunding, Sieglinde, Siegmund)	4:36	<b>4</b> <i>So ist es denn aus mit den ewigen Göttern</i> (Fricka, Wotan)	8:29
<b>7</b> <i>Ich weiß ein wildes Geschlecht</i> (Hunding)	6:14	<b>5</b> <i>Was verlangst du?</i> (Wotan, Fricka, Brünnhilde)	2:23
<b>Scene 3</b>		<b>6</b> <i>Deiner ew'gen Gattin heilige Ehre</i> (Fricka, Wotan)	2:57
<b>8</b> <i>Ein Schwert verhiß mir der Vater</i> (Siegmond)	6:14	<b>Scene 2</b>	
<b>9</b> <i>Schläfst du, Gast?</i> (Sieglinde, Siegmund)	6:47	<b>7</b> <i>Schlimm, fürcht'ich, schloß der Streit</i> (Brünnhilde, Wotan)	9:42
<b>10</b> <i>Winterstürme wichen dem Wonnemond</i> (Siegmond)	3:11	<b>8</b> <i>Ein andres ist's</i> (Wotan, Brünnhilde)	5:06
<b>11</b> <i>Du bist der Lenz</i> (Sieglinde)	2:05	<b>9</b> <i>So nimmst du von Siegmund den Sieg?</i> (Brünnhilde, Wotan)	3:33
<b>12</b> <i>O süßeste Wonne!</i> (Siegmond, Sieglinde)	6:14	<b>10</b> <i>So nimm meinen Segen, Niblungen Sohn!</i> (Wotan, Brünnhilde)	4:23

<b>11</b> <i>So sah ich Siegvater nie</i> (Brünnhilde)	3:03	<b>6</b> <i>Nicht sehre dich Sorge um mich</i> (Sieglinde, Brünnhilde, Valkyries, Wotan)	6:57
<b>Scene 3</b>		<b>Scene 2</b>	
<b>12</b> <i>Raste nun hier, gönne dir Ruh!</i> (Siegmund, Sieglinde)	12:26	<b>7</b> <i>Wo ist Brünnhild', wo die Verbrecherin?</i> (Wotan, Valkyries)	3:54
<b>Scene 4</b>		<b>8</b> <i>Hier bin ich, Vater</i> (Brünnhilde, Wotan, Valkyries)	8:17
<b>13</b> <i>Siegmund! Sieh auf mich</i> (Brünnhilde, Siegmund)	8:45	<b>Scene 3</b>	
<b>14</b> <i>Du sahst der Walküre sehrenden Blick</i> (Brünnhilde, Siegmund)	4:23	<b>9</b> <b>Introduction</b>	1:21
<b>15</b> <i>So jung und schön erschimmerst du mir</i> (Siegmund, Brünnhilde)	4:31	<b>10</b> <i>War es so schmählich, was ich verbrach</i> (Brünnhilde, Wotan)	8:31
<b>CD 3</b>	<b>77:20</b>	<b>11</b> <i>So tatest du, was so gern zu tun ich begehrt</i> (Wotan, Brünnhilde)	7:49
<b>Scene 5</b>		<b>12</b> <i>Nicht streb, o Maid, den Mut mir zu stören</i> (Wotan, Brünnhilde)	4:05
<b>1</b> <i>Zauberfest bezähmt ein Schlaf</i> (Siegmund)	2:57	<b>13</b> <i>Leb wohl, du kühnes, herrliches Kind!</i> (Wotan)	4:43
<b>2</b> <i>Der dort mich ruft</i> (Siegmund, Sieglinde, Hunding, Brünnhilde, Wotan)	3:26	<b>14</b> <i>Der Augen leuchtendes Paar</i> (Wotan)	5:37
<b>3</b> <i>Zu Roß, daß ich dich rette!</i> (Brünnhilde, Wotan)	3:36	<b>15</b> <i>Loge, hör! Lausche hieher!</i> (Wotan)	1:09
<b>Act III</b>		<b>16</b> <i>Wer meines Speeres Spitze fürchtet</i> (Wotan)	3:51
<b>Scene 1. The Valkyries</b>			
<b>4</b> <i>Walkürenritt: Hojotoho! Hojotoho!</i> (Valkyries)	7:47		
<b>5</b> <i>Schützt mich und helft in höchster Not!</i> (Brünnhilde, Valkyries)	3:21		

# Richard Wagner (1813-1883)

## Die Walküre (The Valkyrie)

Wagner's tetralogy, *Der Ring des Nibelungen* (The Ring of the Nibelung) was first performed as a whole in August 1876 at the new Festspielhaus in Bayreuth. The complete cycle consists of a Prologue, *Das Rheingold* (The Rhinegold), followed the next day by *Die Walküre* (The Valkyrie), and then by *Siegfried*, leading up to the final *Götterdämmerung* (Twilight of the Gods). The text of *Die Walküre* was completed by Wagner in 1854 and the full score was ready by 1856, but it was fourteen years before a performance of the work became possible, and twenty before the whole *Ring* cycle was given in a specially created opera-house of novel design, the endeavour representing a summit of creative achievement, the apotheosis of German art. Leading motifs associated with characters, events and ideas in the drama, recur, interwoven to unify the whole conception.

The sources of the drama were found in Icelandic sagas, the thirteenth-century Middle High German *Das Nibelungenlied* and the Old Norse *Thidreks Saga of Bern*, but Wagner had recourse to a wide range of other reading, while the structure of the tetralogy and the underlying theme of the curse owes a strong debt to Aeschylus and Greek tragedy. As with *Das Rheingold*, *Die Walküre* was first performed, in Wagner's absence, in 1870 at the Court Theatre in Munich. Wagner's involvement with Liszt's daughter Cosima, wife of Hans von Bülow, and other intrigues and rivalries, had forced him into exile now for some years. It was from his residence with Cosima and her children at Tribschen, overlooking Lake Lucerne, that he could, paradoxically, hope for failure in Munich, where he had thought his presence of vital importance for the staging of his work, while reluctant to have parts of *The Ring* performed in isolation one from another. At the same time the situation in Munich awoke ambitions for a theatre where Wagner might reign in relative independence, a dream to be realised in 1876 at the opening of the new Festspielhaus in Bayreuth, a venture helped by the continuing fascinated generosity of the young King Ludwig of Bavaria and now by friends from the new centre of German power, Berlin.

## Synopsis

### CD 1

#### Act I

① In the *Prelude* thunder is heard and through it occasional horn-calls. The storm is coming to an end as the curtain rises.

#### Scene 1

② The scene is Hunding's house, built around an ash-tree. Siegmund, the son of Wotan, comes in, exhausted and drops down by the hearth. Sieglinde enters from an inner room and is surprised to see a stranger. He does not answer her question but asks for water. He drinks and looks fixedly at her, seeking to know who she is. She tells him that she is the wife of Hunding and soon he forgets the battle from which he has escaped, weary and weaponless, but unscathed. He drinks the mead she offers him and finds himself strangely attracted by her.

③ Knowing himself the bearer of ill-fortune, he makes to leave, but Sieglinde prevents him, telling him of her own unhappy life.

#### Scene 2

④ As they gaze at each other, Hunding returns, carrying his shield and spear. He stops, when he sees Siegmund. Sieglinde explains the stranger's presence and Hunding offers him the traditional hospitality. As they sit down to eat, Hunding notices the likeness between Siegmund and Sieglinde.

⑤ In reply to Hunding's questions Siegmund tells him that his name is Woeful (Wehwalt) and explains how he used to wander through the woods with his father, whom he calls Wolfe: his mother had been killed, his twin sister abducted and finally his father had gone away.

¶ He tells of his continuing misfortune and how his recent attempt to help a maiden had ended in disaster.

¶ Hunding tells him that the battle in which he has been involved was one that his own kinsmen were concerned in and that he will avenge them the following day. He sends Sieglinde to prepare his drink, but as she goes she directs Siegmund's gaze towards the ash-tree. Hunding follows his wife, taking his weapons.

### Scene 3

¶ Siegmund has no weapon, but his father had promised him one in time of need. He cries out 'Wälse', his father's name, as far as he knows it, and sees light shining from the ash-tree. The fire dies down and Siegmund is left in darkness.

¶ Sieglinde returns. She has drugged her husband and shows Siegmund a sword, embedded in the ash-tree. She tells him how the kinsmen had gathered there for a feast, when an old man had come in. He looked angrily, with his one eye, at the men there, but smiled at her, plunging his sword into the tree for the use of the one who could remove it. No-one succeeded, and Sieglinde realised who the old man was, and now hopes that Siegmund will be the one to take the sword and avenge her. They embrace.

¶ The door opens and they are seen in the moonlight: winter has gone and spring has come, to join with love.

¶ For Sieglinde Siegmund is spring and light and love.

¶ They declare their love for each other, and Sieglinde notices that Siegmund seems like her own reflection, his voice an echo of hers and his eyes like her father's. She asks him his real name and that of his father. Siegmund tells her his father's real name.

¶ Sieglinde, then, will call him Siegmund. To prove his identity he grasps the sword, which he names Nothing (Need) and pulls it out from the tree.

¶ With the sword as a bridal gift, he wants to take her away at once, but she now reveals her own name and tells him that she is his twin sister. Siegmund takes her in his arms in delight.

## CD 2

### Act II

#### Scene 1

¶ Motifs of the sword, love and rapture are heard in the *Prelude*. Wotan, standing on a rocky outcrop, commands his daughter Brünnhilde to ensure Siegmund's victory over Hunding.

¶ As she goes, singing out in exultation as she leaps from rock to rock, Brünnhilde tells Wotan of the approach of his wife, Fricka.

¶ Fricka is angry. Hunding has sought her help as the guardian of marriage and this she has promised him, with vengeance on the Volsungs. Wotan proposes that the Volsungs, Siegmund and Sieglinde, should be allowed their way, even if they are brother and sister, a happier union than that of Sieglinde and Hunding.

¶ Fricka denounces Wotan, accusing him of setting all divine laws at nothing after begetting the Volsungs. The Valkyries that he had begotten were bad enough, but the Volsungs are mere mortals. Wotan tells her that he needs a hero free from the gods and the laws of the gods to accomplish his ends, which he himself cannot undertake, by the terms of his oath. Fricka argues that Siegmund is not independent, as Wotan has given him a sword.

¶ She insists that he stop trying to protect Siegmund, that he cast aside Brünnhilde and undo the magic power of the sword.

¶ Wotan is forced to agree to the death of Siegmund, to protect Fricka's honour, as Brünnhilde is heard returning.

## Scene 2

**[7]** Brünnhilde asks Wotan what he wants her to do. He is despondent at the turn of events, and complains of his powerlessness and predicament. Brünnhilde seeks to know the cause of his sorrow. Wotan tells her how he had wanted power and love and how Alberich, wanting only power, had made the ring. Wotan had stolen it and used it to pay those who built Valhalla. Erda had warned him not to keep the ring, and foretold the end of the gods. He had followed her deep into the earth and compelled her, by magic, to give him her knowledge. She bore him nine daughters, the Valkyries, who bring together the bodies of fallen heroes to defend Valhalla.

**[8]** Erda, however, had foreseen danger, if Alberich were to recover the ring, from the hoard guarded by the giant Fafner, who had killed his own brother. Wotan, bound by his oath, cannot take the ring back himself, but needs the help of a free hero, who, in spite of the gods, can recover the ring for him. Nevertheless he has proved impotent, as Fricka has shown, with Siegmund dependent on him for protection but now to be abandoned.

**[9]** Brünnhilde asks what he wants her to do. He tells her that he has touched the ring, and is under its curse; he must abandon what he loves. He wants an end; if Alberich has a son, the gods will come to an end.

**[10]** Then let the Nibelung's son take Valhalla and rule over it. Thanks to Fricka, she must see that Siegmund is defeated. He storms out.

**[11]** Brünnhilde is stupefied at his command. She draws back into a cave, as Siegmund and Sieglinde draw near.

## Scene 3

**[12]** Siegmund tries to calm Sieglinde, who feels guilt at her conduct. He promises to put an end to her shame by killing Hunding, whose horn-call can be heard far off. Sieglinde urges him to escape, imagining Siegmund's fate, torn in pieces by Hunding's dogs. She hears the

sound of Hunding's horn and falls, fainting. Siegmund sits, supporting her head.

## Scene 4

**[13]** Brünnhilde emerges from the cave, leading her horse, and tells Siegmund that he will die, his body to be taken by her to Valhalla, to be with gods and heroes, and with his father Wotan and his daughters.

**[14]** Siegmund will not leave Sieglinde, but Brünnhilde tells him that he will be killed by Hunding. This he refuses to believe, but she tells him that his sword is now powerless.

**[15]** He inveighs against the maker of the sword and makes to kill Sieglinde, but Brünnhilde stops him, promising to change the outcome of the battle, as she goes.

## CD 3

## Scene 5

**[1]** The scene grows dark with thunderclouds. Siegmund looks at Sieglinde, now sleeping peacefully, kisses her and draws his sword, ready to encounter Hunding.

**[2]** Siegmund hears Hunding's horn-call. Sieglinde wakes and calls in fear for Siegmund. Hunding is heard calling for Siegmund, whom he knows as Wehvalt. The men meet in combat, but Brünnhilde appears, guarding Siegmund with her shield. At this point Wotan is seen over Hunding, and Siegmund's sword breaks against Wotan's spear. Brünnhilde withdraws in fear and Hunding kills Siegmund.

**[3]** At this Brünnhilde takes Sieglinde onto her horse and rides away with her. At the command of Wotan, Hunding falls dead. In anger Wotan storms out, ready to deal with Brünnhilde.

## Act III

### Scene 1 (The Valkyries)

4 The Valkyries return from battle, to meet at Brünnhilde's rock. They greet each other, as they arrive, bearing the bodies of slain heroes. They see Brünnhilde bringing not a hero but a woman with her.

5 Brünnhilde calls for their help, pursued as she is by Wotan. They will not help her, but she explains that the woman with her is Sieglinde, the sister and bride of Siegmund, telling them about the death of the latter and Wotan's intervention. The other Valkyries find her behaviour rash.

6 Sieglinde, coming to, wants to die, now that Siegmund is dead, but Brünnhilde tells her she must live to bear Siegmund's child. They urge Sieglinde to take refuge from the anger of Wotan, who is drawing near; she must escape into the woods where Alberich's treasure lies, shielded from their father's wrath. She gives Sieglinde the pieces of Siegmund's broken sword, for the son she will bear, Siegfried. The storm clouds gather over the rocky peaks and the voice of Wotan is heard through the thunder, calling for Brünnhilde, while the others try to hide her.

### Scene 2

7 Enraged, Wotan seeks Brünnhilde, his favourite daughter, who has broken her word to him. He tells the Valkyries that he knows they are shielding their sister, one whom he had trusted and who has now broken the sacred bond between them.

8 Brünnhilde comes forward, ready for her punishment, which, as Wotan says, she has brought on herself; now she must lose all her power, no longer a Valkyrie, no longer to bear the bodies of heroes to Valhalla, an exile from the gods, banished from his sight. She is to lie asleep on the rock there, until a man finds and wakes her. Brünnhilde kneels before Wotan, while Sieglinde wakes and calls in fear for Siegmund.

The other Valkyries are in consternation at this harsh penalty. Wotan is inexorable. Brünnhilde is no longer of their band and will no longer ride through the air; they must leave her, otherwise they will share her fate. To the sound of a storm they take their flight.

### Scene 3

9 The storm has died down and Wotan and Brünnhilde are left alone. They remain silent, as she lies at his feet.

10 Brünnhilde pleads with Wotan, asking whether her offence was so great; surely she did as he had told her, or at least done what he wished. He tells her that he had countermanded his first order, but she accuses him of being his own enemy, at Fricka's persuasion. Brünnhilde, however, knew of Wotan's love for the Volsung and what was in his heart.

11 He understands the reason for her action, following her heart, while he has had to have his whole world and his dreams come to an end; he must now be parted from her. She has put love before her duty to him. She tells him that, although she may not be wise, she understood what he really wanted. He tells her she must follow love and the one she is fated to love. She begs that she may not be subject to some braggart. He will not intervene, but she tells him that a great hero will spring from the Volsungs, from Sieglinde, who now has the pieces of Siegmund's sword.

12 Wotan tells her not to try to change his mind; her fate must be whatever it is. Her punishment is to lie in deep sleep, until a man wakes her, destined to be her husband. Brünnhilde asks that her sleep be so protected that only a brave hero may reach her; let there be fire about the rock on which she lies.

13 Wotan raises Brünnhilde from her knees, and bids her farewell, sadly rejecting her, but promising her the fire she has asked for.

14 He seeks a farewell kiss from a daughter in whom he had taken delight. He kisses her on the eyes, and she



sinks down in sleep, her eyes closed, as he lays her on a mossy rock.

15 Striking a rock with his spear, he summons Loge calling on him to surround the rock with fire. He strikes the rock three times, calling again on Loge.

16 Fire appears, surrounding the rock, and Wotan declares that none who fear shall pass through the fire. He stretches out his spear, looks sadly back at Brünnhilde and goes slowly away, vanishing through the fire.

**Keith Anderson**

## Robert Gambill

Since his memorable début as Tannhäuser at the Berlin State Opera in 1999, Robert Gambill has been invited to sing dramatic Heldentenor rôles in leading opera houses and concert halls all over the world. Tannhäuser became his “signal rôle” with productions in Berlin, Madrid, Munich, Toulouse, Dresden and at La Scala. Other repertoire includes Florestan, Siegmund, Max and Parsifal which he sang in Berlin, Tokyo, Stuttgart, Dresden, Geneva, San Francisco, Munich and at the Lucerne Festival under Claudio Abbado. He sang his first Tristan in 2003 at the Glyndebourne Festival, followed by performances in Lisbon and at the Dresden Opera. In 2003 he performed *Oedipus Rex* at the Metropolitan Opera, New York (Gergiev conducting). Another turning point in his career was his interpretation of Peter Grimes at the Salzburg Easter Festival 2005 and later in Berlin with the Berlin Philharmonic, conducted by Sir Simon Rattle. Equally at home on the concert platform, Robert Gambill performed Beethoven’s Ninth Symphony at Carnegie Hall under Barenboim, at Tanglewood and Philadelphia under Mehta, at the Lucerne Festival and the London Prom Concerts under Salonen as well as in Rome with the Santa Cecilia Orchestra. He sang Elgar’s *Dream of Gerontius* with the Chicago Symphony, Mahler’s *Das Lied von der Erde* in Cleveland, Prague, and at the Edinburgh and Salzburg Festivals.

## Attila Jun

Attila Jun was born in Seoul in 1973 and studied at the National University there with Philip Kang. In 1998 he became a pupil of Hans Sotin at the Cologne Musikhochschule. A prize-winner in a number of singing competitions, he made his operatic début in Seoul in 1994 as Sarastro, followed by similar rôles. He made his European début in 1998 as Sparafucile at the Stuttgart State Opera, joining the company the following season. In 1999 he made his début as Hunding in *Die Walküre* in a concert performance at the Rome Opera under Giuseppe Sinopoli and in a staged performance at the Théâtre du Capitole in Toulouse. In the same year he made his début at the Bayreuth Festival as the Third Noble in *Lohengrin* under Antonio Pappano. Other rôles have included those of the Grand Inquisitor in *Don Carlos* and Timur in *Turandot*.

## Jan-Hendrik Rootering

Jan-Hendrik Rootering was born near Flensburg, a son of the Dutch tenor Hendrikus Rootering who became his teacher and mentor. During his studies in Hamburg he was already singing small parts at theatres including the Hamburg State Opera and the Musiktheater im Revier in Gelsenkirchen. In 1982 he made his début at the Bavarian State Opera in Munich in the rôle of the Spirit Messenger in *Die Frau ohne Schatten*. Since then he has sung all the major bass rôles in Munich, including the important Wagner parts, Pogner, Fasolt, Gurnemanz, Landgraf, Hans Sachs, and Daland, the Mozart rôles of Sarastro and the Commendatore, as well as Fiesco in *Simone Boccanegra*, and Banquo in *Macbeth* in the Italian repertoire. In 1990 he sang Baron Ochs in Brigitte Fassbaender’s *Rosenkavalier* production, Landgraf in David Alden’s *Tannhäuser*, Fasolt in Herbert Wernicke’s *Ring* under Zubin Mehta. In 2004 he was Hans Sachs in Munich’s new production of *Meistersinger* also conducted by Zubin Mehta, a rôle he has sung with great success in houses including La Bastille de Paris, the Vienna State Opera, the Nederlandse Opera, the Royal Opera House, Covent Garden, and at the Maggio Musicale Fiorentino. He sang his

first Wotan in *Die Walküre* in Stuttgart, as well as at the Vienna State Opera in 2004. He was awarded the honorary title of Bavarian Kammersänger in 1986. He has appeared at numerous international festivals such as the Munich Opera Festival, the Berlin, the Vienna Festwochen, the Ravinia Festival and the Schubertiade Hohenems. He enjoys a close collaboration with the Metropolitan Opera in New York where he made his début in 1986/87 as the Landgraf in *Tannhäuser* under James Levine. He has many recordings, awards and honours to his credit in a distinguished career. Jan-Hendrik Rootering is professor at the Hochschule für Musik in Köln.

## Angela Denoke

Angela Denoke was born in Stade near Hamburg in Germany. After completing her studies at the Hochschule für Musik und Theater in Hamburg, she joined the ensemble of the Theater Ulm followed by the Stuttgart State Opera. She was voted Singer of the Year by *Opernwelt* in 1999. She is closely associated with the Vienna State Opera and the Deutsche Staatsoper Berlin. She has sung at the Royal Opera House, Covent Garden, the Metropolitan Opera, New York, Netherlands Opera, Semperoper Dresden, Gran Teatre del Liceu Barcelona and in Paris at the Châtelet, Bastille and Palais Garnier. She has appeared in recital in Vienna, Berlin, Cologne and the Edinburgh Festival, and has sung in Beethoven's *Choral Symphony* with the West Eastern Divan Orchestra and Daniel Barenboim in Berlin and New York. She has recently sung *Erwartung* with the Berlin Philharmonic Orchestra and Kirill Petrenko and made her début at the Bavarian State Opera as Salome. Her recordings include Beethoven's *Choral Symphony* (with Daniel Barenboim), *Wozzeck* (with Ingo Metzmacher) and *Fidelio* (with Sir Simon Rattle), *Die tote Stadt*, *Die Walküre*, and *Kát'a Kabanová*.

## Renate Behle

As a soprano Renate Behle was a member of the ensemble of the Hanover State Opera until 1997. Since the beginning of the 1990/91 season, she has performed regularly at the Hamburg State Opera, appearing as Senta, Ariadne, Ariane (*Ariane et Barbe-Bleue*), Chrysothemis, Katarina (*Lady Macbeth of the Mtsensk District*), Agaue (*Die Bassariden*) and Montezuma (*Die Eroberung von Mexiko*) and Brünnhilde in *Siegfried*. From the 2003/2004 season onwards she refocused her repertoire on mezzo-soprano rôles. Important engagements have included appearances in *Fidelio* in Vienna and Stuttgart, *Salome* at La Scala, Milan and in Athens, *Isolde* in Los Angeles, Chrysothemis in Barcelona and Munich, *Lady Macbeth* in Cologne, Senta at the Deutsche Oper Berlin, *Fidelio* at the Salzburg Festival, *Salome* in Buenos Aires, *Isolde* in Houston, *Fidelio*, *Salome* and *Färberin* in Dresden, Brünnhilde in *Walküre*, *Siegfried* and *Götterdämmerung* in Bonn, *Walküre* in Stuttgart, *Elektra* in Baltimore, *Fidelio* at the Met, *Walküre* in Austin, Texas, *Tristan* and *Isolde* at the Savonlinna Opera Festival and Brünnhilde in *Walküre* and *Siegfried* in Cologne. On the concert platform, she has performed a wide repertoire, with appearances in America and throughout Europe. Her recordings include Zemlinsky's *Der Kreidekreis* (Soltesz), Spohr's *Jessonda* (Gerd Albrecht), and *Die Eroberung von Mexiko* (Metzmacher).

## Tichina Vaughn

The American mezzo-soprano Tichina Vaughn has been internationally acclaimed as an artist of consummate vocal beauty, dramatic power, and versatility. While still a student at the North Carolina School of the Arts, she was named a winner of the Metropolitan Opera National Council Auditions, making her one of the first North Carolina natives to achieve national success in the competition. On graduation she became a member of the Metropolitan Opera Studio, making her début at the Met in *Porgy and Bess* and singing rôles in *La traviata*, and *Rigoletto*. Since 1998 she has been an ensemble member of the Stuttgart State Opera, where she has appeared in rôles including those of Azucena in *Il trovatore*, Princess Eboli in *Don Carlos* and Amneris in *Aida*, as well as Fricka in *Die Walküre*, and Waltraute in *Die Götterdämmerung*. Other rôles in Stuttgart have included Erda in *Das Rheingold*, Venus in *Tannhäuser*, Herodias in *Salome*, and Cornelia in Handel's *Giulio Cesare*. In addition to her successes in Stuttgart, she continues to establish herself as a major vocal presence on some of the most important operatic and concert stages in the world with appearances at major houses in Italy, in the United States and throughout Europe. Her concert engagements have also brought collaborations with the most distinguished conductors and colleagues. Tichina Vaughn has been honored with many awards including the Metropolitan Opera Award and the Richard Tucker Study Grant Award.

## Eva-Maria Westbroek

The Dutch soprano Eva-Maria Westbroek studied singing at the Conservatory in The Hague, followed by masterclasses with James McCay. She was a prize-winner in the First Rome International Competition, and the Angelica Catalani and Santa Maria Ligure Competitions. She made her début at the Aldeburgh Festival as Mother Maria in Poulenc's *Les dialogues des carmélites*. This was followed by guest engagements at the National Theatre in Novi Sad, in Skopje, in Riga, at the Teatro Manzoni in Rome and, as Elisabeth in *Don Carlos*, at the Komische Oper in Berlin, where she also won great success as Chrysothemis in *Elektra*, earning her the title 'Singer of the Year 2001'. Since that season she has been a member of the Stuttgart Staatsoper, where she won particular success in her début as Tosca and as Carlotta in Schreker's *Die Gezeichneten*. Guest engagements have taken her to the Bregenz Festival, to Tokyo, Salzburg and the Semperoper in Dresden. In 2004 she made her début at the Paris Opéra-Bastille as Madame Lidoine in *Les dialogues des carmélites*, returning in 2005 to the same house as Chrysothemis in *Elektra*. Performances in The Netherlands have included Maddalena in *Andrea Chénier* at the Concertgebouw and Marguerite in *La damnation de Faust* under Valery Gergiev with the Rotterdam Philharmonic Orchestra. She sang the title rôle in *Lady Macbeth of the Mtsensk District* with the Netherlands Opera in Amsterdam, and made her début at Covent Garden in the same rôle. She returned there to repeat her successes as Sieglinde in *Die Walküre* under Simon Rattle at the Aix-en-Provence and Salzburg Easter Festivals.

## Wiebke Göetjes

The dramatic soprano Wiebke Göetjes studied in Utrecht and in The Hague with Marianne Blok, with further training under Cristina Deutekom. She is now a pupil of Monica Pick-Hieronimi and the opera-coach Anthony Legge, in preparation for her rôles as Brinnhilde, Elektra and Isolde. As a member of the Meiningen and Kassel

State Theatre she undertook the most important young dramatic soprano rôles, Aida, Tosca, Madama Butterfly, Fidelio, Ariadne, Elisabeth in *Tannhäuser*, Senta, Donna Anna, Elettra, Konstanze, Antonia, Madame Dilly, Lady Billows, Santuzza and Wolf Ferrari's Dolly in *Sly*, and appeared at theatres in Heidelberg, Rostock, Cottbus, and Halle. She sang Turandot in Ferrarheim and then Abigaille at the Prague State Opera, with Lady Macbeth, Norma and Odabella in Amsterdam.

## Stella Kleindienst

After her training at the Cologne Opera Studio Stella Kleindienst was engaged by the Bremen Opera, where her rôles included those of Fiordiligi, the Countess in *Le nozze di Figaro*, Donna Elvira, Tatyana, Antonia, Agathe, Elsa and Eva. She spent several years with the Stuttgart State Opera, singing Zerlina, Micaëla, Despina, the Composer in *Ariadne auf Naxos*, Agathe, Marzelline in *Fidelio* and several parts in Zender's *Don Quijote de la Mancha*. She appeared as Jenny in *Mahagonny* and A Woman in *Intolleranza 1960*, as the Fourth Soprano and as Haydée Santamaria in *Al gran sole carico d'amore* and as Despina in *Così fan tutte*. Guest engagements found her as Fiordiligi at the Komische Oper and as Agathe at the Deutsche Oper Berlin, as Cherubino in Hamburg and London, as Marzelline in Geneva, at the Vienna State Opera and in Amsterdam, where she also sang the leading female rôle in Zemlinsky's *Der Kreidekreis*. She sang the part of the Composer in Essen in a new production of *Ariadne auf Naxos*.

## Helene Ranada

The Swedish mezzo-soprano Helene Ranada studied at Malmö College of Music and at the Royal Opera Academy, Copenhagen. In 1999 she was awarded the special Edvard Grieg prize at the Queen Sonja International Singing Competition. She is a much sought after concert singer, with a concert repertoire ranging from Bach to Mozart and Mendelssohn. She has worked with distinguished conductors, including Brian Ozawa, Esa Pekka Salonen, Donald Runnicles, Peter Schneider, Michael Schönwandt, Leif Segerstam, Helmut Rilling, Richard Armstrong, and Raymond Leppard, and in 2000-2002 was engaged at the Vienna State Opera, where her rôles included Flosshilde in *Das Rheingold*, Schwertleite in *Die Walküre*, Erda in *Siegfried*, Flosshilde and First Norn in *Götterdämmerung*, with rôles in *Elektra*, *Ariadne auf Naxos*, *Der fliegende Holländer*, *La traviata*, *Jenůfa*, *Die Frau ohne Schatten*, and *Lulu*. She joined the Stuttgart State Opera in the autumn of 2002. Her rôles there include Erda, Magdalene in *Die Meistersinger*, Tolomeo in Handel's *Giulio Cesare*, and Messaggiera in Monteverdi's *L'Orfeo*. She has also appeared at the Scottish Opera Glasgow, the Royal Danish Opera, the Royal Swedish Opera, the Edinburgh Festival, and at Schloss Rheinsberg.

## Magdalena Schäfer

Magdalena Schäfer studied singing at the Vocal Studio at the Musikhochschule of Frankfurt and Karlsruhe and at the Tchaikovsky Conservatory in Moscow with Armand McLane, Nina Dorliac and Elsa Cavelti, with study of Lieder with Charles Spencer and Hartmut Höll. She is a prize-winner of the Francesco Viñas Competition and of the Berlin Regional Singing Competition. Lieder recitals and concerts have taken her to the Frankfurt Alte Oper, the Berlin

Philharmonic, festivals in Copenhagen, Schleswig-Holstein, Moscow, Sweden, France and Italy, and to Wildbad and the Berlin Festival Weeks. On the operatic stage she has appeared as Musetta, Fiordiligi and Donna Elvira (under Lothar Zagrosek), and at the Oldenburg State Theatre as Nedda, the Countess, Ellen Orford in *Peter Grimes*, and Eva in *Die Meistersinger*. At the Stuttgart State Opera she made her début as Helmwige in *Die Walküre*.

## **Nidia Palacios**

The Italian-Argentinian mezzo-soprano Nidia Palacios was born in Buenos Aires, where she attended the Carlos L. Buchardo Music Academy and later the Academy of Teatro Colón. She made her Argentinian début in traditional Mozart and Rossini repertory (*Così fan tutte*, *Le Nozze di Figaro*, *Il Barbiere di Siviglia* etc.). In 1989, as a winner of the Richard Wagner Foundation's *Nuevas Voces Líricas*, she was invited to Europe where she made her début in Prague. Since then she has sung in most of the important theatres and with the major orchestras of Europe. In 1993 she became a resident artist at Staatstheater Kassel, Germany. Here she gained stage experience in such roles as Isabella in *L'Italiana in Algeri*, Hänsel in *Hänsel und Gretel*, Meg in *Falstaff*, Fenena in *Nabucco*, and Suzuki in *Madama Butterfly*. She has since been invited to sing most of these rôles in Wiesbaden, Stuttgart, Munich, Nuremberg, Mannheim, Dresden and Köln. In May 1995 she made her début as Carmen at the Opera Bolshoy in Minsk. She sang the same rôle one month later in Hamburg to the acclaim of both press and audience. In 1997 she won the Concorso Internazionale Giuseppe di Stefano in Trapani, and was cast to sing Angelina in *La Cenerentola* and Adalgisa in *Norma*. Since May 2000 she has been a resident artist at the Oper Frankfurt, Germany, where she has performed such rôles as Dorabella, Poppea and Fenena.

## **Maria Theresa Ullrich**

Maria Theresa Ullrich studied at the Berg Singing Institute in Gummersbach and since 1998 has been a member of the Stuttgart State Opera. At the Youth Opera there she sang the rôle of The Child in *L'enfant et les sortilèges* and made her début at the opera house as Polina in *The Queen of Spades*. This was followed by Fyodor in *Boris Godunov*, Hänsel, La Fortuna and Speranza in *Il ritorno d'Ulisse in patria*, Annio in *La clemenza di Tito* and a series of other rôles. Guest engagements have taken her to the Zurich Opera House, the Mannheim National Theatre, to the Klagenfurt Stadttheater and, as Dorabella, to the Cantiere Internazionale d'Arte of Montepulciano.

## **Margit Diefenthal**

The mezzo-soprano Margit Diefenthal studied with Claudia Rüggeberg at the Folkwang-Hochschule in Essen, completing her studies with distinction. At the same time she participated in master-courses with Judith Beckmann, Norman Shetler, Christa Ludwig and Axel Bauni. From 2000 to 2004 she was a member of the Meiningen State Theatre ensemble, where her rôles included those of Oktavian, Dorabella, Cherubino, and Orlovsky, as well as Second Norne, Sigrune and Flossilde in *The Ring*. She has made guest appearances at the opera houses in Stuttgart, Heidelberg, Bremerhaven, Wiesbaden, Mannheim and Weimar. In July 2000 she made her début at the Proms in London with the BBC Symphony Orchestra and in the following year at the Esterháza Haydn Festival. She has collaborated with distinguished conductors, including James Levine, Hans Wallat, György Györiyanyi Ráth and Donald Runnicles. She also makes regular appearances in oratorio and in Lieder recitals. Her broadcasts and television appearances are further evidence of her achievement.

## Stuttgart Staatsorchester

Established in 1589 as the Court Orchestra of Württemberg, the Württemberg Stuttgart State Orchestra has a history of over four hundred years. Over the generations there have been collaborations with musicians of distinction, among them Leonhard Lechner, the Frobergers, Niccolò Jommelli, Johann Rudolf Zumsteeg, Konradin Kreutzer, Johann Nepomuk Hummel and Carl Maria von Weber. Berlioz praised the orchestra, when he appeared with it as conductor, and in the 1880s Stuttgart was one of the first to stage the complete Ring cycle, conducted by the then General Music Director Herman Zumpe, who had assisted Wagner at the first Bayreuth Festival. The tradition of first performances has included Strauss's *Ariadne auf Naxos* in 1912, conducted by the composer, in 1921 a one-acter by Hindemith, and in recent times works by Orff, Penderecki, Glass, Zender, Riehm and Hölzsky. In the twentieth century there was collaboration with Fritz Busch, Carl Leonhardt, Franz Konwitschny, Hans Swarowsky and Herbert Albert, and in particular with Max von Schillings and Ferdinand Leitner, and in more recent years with conductors such as Carlos Kleiber, Vaclav Neumann, Silvio Varviso, Janos Kulka, Dennis Russell Davies, Garcia Navarro and Gabriele Ferro as Music Directors and Conductor, and as guests, Georg Solti, Carlo Maria Giulini and Riccardo Chailly. Lothar Zagrosek took over the helm of the orchestra in 1997, and has been responsible for a number of important and innovative performances. In 2002 the orchestra was named Orchestra of the Year by *Opernwelt*. The work of the orchestra has included recordings and DVDs, in addition to symphony concerts and chamber music performed by members of the orchestra.

## Lothar Zagrosek

Lothar Zagrosek has been General Music Director of the Stuttgart Staatsoper since 1997. In August 2006 he became Principal Conductor of the Berlin Symphony Orchestra. He studied with Hans Swarowsky, István Kertész, Bruno Maderna and Herbert von Karajan, and was appointed Principal Conductor of the Vienna Radio Symphony Orchestra in 1982, followed by appointments as Musical Director of the Paris Grand Opéra, Principal Guest Conductor of the BBC Symphony Orchestra and General Music Director of Leipzig Opera. His career as a conductor has taken him, among other engagements, to Vienna and Hamburg State Operas, the Deutsche Oper Berlin, Frankfurt Opera, the Théâtre de la Monnaie in Brussels, Glyndebourne, the Salzburg Festival, the Vienna and Berlin Festival Weeks, the Munich Opera Festival and the London Promenade Concerts. Since 1995 he has been first Guest Conductor and Artistic Adviser to the German Youth Philharmonic and a regular guest with the orchestras of Bavarian Radio, West German Radio, NHK in Tokyo, the Orchestre Philharmonique of Radio France, and the RAI Orchestra in Turin. He was named by *Opernwelt* as Conductor of the Year in 1997 and 1999.

Recorded at the Staatsoper Stuttgart, Germany,  
on 29th September 2002 and 2nd January 2003.

General Director: Prof. Klaus Zehelein

Executive Producers: Dr Reinhard Ermen (SWR Radio),  
Dr Dietrich Mack (SWR TV) and Paul Smaczny (EuroArts)

Producer: Thomas Angelkorte

Editor: Irmgard Bauer

Engineers: Brigitte Hermann and Karl-Heinz Runde

This performance of *Die Walküre* is the second part of Wagner's Ring cycle  
recorded live during Stuttgart Opera's 2002/2003 season.

For the first time in the history of the Ring cycle each of the four operas  
was staged with separate producers and casts.

A production of EuroArts Music International GmbH  
and Südwestrundfunk in co-operation with ARTE  
Gefördert von der Medien- und Filmgesellschaft Baden-Württemberg





Comprising four separate operas, Wagner's *Der Ring des Nibelungen* (The Ring of the Nibelung) took 25 years to complete. Centred around a ring of power and the attempts of various people to acquire it, the Ring cycle explores the relationship between love and earthly power and the themes of yearning and loss, all within a setting of medieval legend. The second part, *Die Walküre*, tells the story of the meeting of Siegmund and Sieglinde, children of Wotan, and the death of Siegmund through Wotan's unwilling intervention.

Stuttgart State Opera has been voted *Opera Theatre of the Year* four times by critics in Austria, Switzerland and Germany. "Lothar Zagrosek offers a masterclass in the art of swift but sonorous Wagnerian conducting." *The Independent*, January 2004.

Staatsoper Stuttgart

Richard  
**WAGNER**  
(1813-1883)  
Die Walküre

SWR &gt;&gt;

Siegmund .....	Robert Gambill
Hunding .....	Attila Jun
Wotan .....	Jan-Hendrik Rootering
Sieglinde .....	Angela Denoke
Brünnhilde .....	Renate Behle
Fricka .....	Tichina Vaughn
Gerhilde .....	Eva-Maria Westbroek
Ortlinde .....	Wiebke Göetjes
Waltraute .....	Stella Kleindienst
Schwertleite .....	Helene Ranada
Helmwige .....	Magdalena Schäfer
Siegrune .....	Nidia Palacios
Grimgerde .....	Maria Theresa Ullrich
Roßweiße .....	Margit Diefenthal

Staatsoper Stuttgart • Staatsorchester Stuttgart • Lothar Zagrosek

A full track listing can be found on pages 3 and 4 of the booklet  
The German libretto can be found at [www.naxos.com/libretti/walkure.htm](http://www.naxos.com/libretti/walkure.htm)

Recorded live at the Staatstheater Stuttgart, Germany, on 29th September, 2002 and 2nd January, 2003.

Executive Producer: Dr Reinhard Ermen • Producer: Thomas Angelkorte  
Editor: Irmgard Bauer • Engineers: Brigitte Hermann and Karl-Heinz Runde  
Booklet Notes: Keith Anderson • Cover photograph by A.T. Schaefer

NAXOS

8.660172-74

DDD

Playing Time  
3:44:01



© & © 2006 Naxos Rights International Ltd.  
Booklet notes and synopsis in English  
Made in Canada

[www.naxos.com](http://www.naxos.com)

Gambill • Jun • Rootering • Denoke • Behle • Vaughn  
Staatsoper Stuttgart • Staatsorchester Stuttgart • Lothar Zagrosek